

THE TEMPLE AT DİVRİĞİ

DİVRİĞİ'DEKİ TAPINAK

For

Piccolo Flute, Flute, Oboe, 2 Clarinets in B, 2 Bassoons, 2 Horns in F, 2 Trompetes, 2 Trombones Tb, Timpani, 2 Bass Drums, Cymbal, Tam-tam, 8 Violines-1, 8 Violines-2, 4 Violas, 4 Violoncellos, 2 ContraBasses

by

Ali Riza SARAL

...

Jul 2017

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to the composer at [arsaral\(AATT\)yahoo.com](mailto:arsaral(AATT)yahoo.com)

The piece is written to be used for good causes.

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FORWORD

I came to appreciate the The Temple at Divriği –a mosque and an adjacent hospital through Doğan KUBAN’s marvellous book ‘The Divriği Miracle’. It is patroned by Ahmed Shah in 1228-29 AC. Şifahane-The Hospital has his wife Melike Turan’s name written. It is built by Hürrem Shah of AHLAT and an international team.

Doğan Kuban explains extensively the style attributes of the building. I tried to read and learn every detail by heart from his book. After this process, I began composing. I may not be completely aware of how much I have taken, the real time performance by humanbeings may bring out that.

As this is a symphonic poem, some features of Divriği Temple can be observed in my piece. Most notably, the tree of life in three layers just like the ornamentation of the north crown entrance. The herald birds which is common in the Anatolian culture. Maybe some more abstract items, the heavy colon and inner architecture, the subtle ornamentations of the mihrab, multilayered ornamentation that loses symmetry at lower levels.

The Divriği temple complex was left unfinished for a mysterious reason. It is either the patron/architect died or it is the Moguls who attacked the city around that time. I chose the second possibility to convey the disastrous effect of the use of force on the religion itself.

INTRODUCTION

This is a symphonic poem written for a standard orchestra. It is 11 minutes long, 31 full part pages, 231 bars. It is roughly A B – C – b a D.

It is written in a couple of months including the preparation, in summer 2017.

What I like the most is the heraldic bird voices, which I had never intended or prepared for. But I had truly admired the pictures of bird motives at the door of the hospital. Bird motive is a common element in the Anatolian culture, indicating good news are coming soon. Even my mom uses this when she does fortune telling with my coffee cup.

The percussion section fits its purpose by resembling force inherently. The use of 2 Bass Drums is not my idea. It belongs to my subconscious which also told me to put in a two drum Turkish war rhythm. There was a partial disorder and I suddenly noticed, I was using 2 bass drums.

The feminine theme is also dictated by the music itself, name. I happened to write it while playing with the rhythm of the final.

The rhythm of the final is $3/8+2/8+3/8$ which equals to $4/4$ was pure design and belongs to my conscious and endeavour to find a middle solution between regular and irregular rhythms.

The D section, 12 tone part is pure calculation and design, like any religious abstraction. The use of crab begins here and continues with the crabs of three life trees. This was difficult and pure calculation.

The coming of Moguls had to appear suddenly by surprise. After some deliberations, I used sudden tutti rests and cut half the end of the first theme's repetition. This fits very good as I had not used rest up till the end. The use of percussion only at the end also resembles the sudden attack of Moguls.

I wrote the Moguls part first, then the beginning theme and others.

ANALYSIS

The first 8 bars is repeated three times. It gives a view of the temple from far a way. It is polymodal. There are Huseyni and Kurdi modes with D as a common tonic. A dissonant interval of E-Eflat is repeated rhythmically in the second 8 bars. This rhythm comes as a major element at the final section. 4th 8 bars are prolonged and has a transitional function.

At bar 23 we have approached to the North Crown entrance of the temple. Three trees of life are heard till bar 36. There is a transitional material till bar 54. This material has heraldic bird voices. Till bar 61 there is a final step of the transition, which resembles the opening of the north door.

The B theme comes on Trombone and Tuba, doubled. This gives the impression of volume inside the temple. Bar 66 introduces a feminine theme which belongs to Melike Turan, wife of Ahmed Shah. This theme also reminds me of the subtle ornamentations of the niche at the back of the religious ceremony leader (mihrap). May be the TBN-Tuba theme belongs to Ahmed Shah, I do not know. This section finishes bar 111 but it repeats the feminine theme while the C sections 12 tone theme begins.

12 bars 6 + 6 repetitions of feminine theme overlapping 12 tone theme twice till bar 126. 12 tone comes alone as an abstraction related to the medical practice in a religious building. 12 tone comes 3 times, first normal 2nd and third modulated and crab.

Bars 156-163 transition to life trees. Bars 167-177 three time tree of life in crab form. 178-185 the door of the north entrance, for getting out.

Bar 186 sudden silence.

Bars 187-193 very beginning, we are getting far from the north entrance. But there is sudden short silence.

Bars 194, the far noise of Moguls attacking, it approaches and "DOMINATES" everything.

SCORE

The Temple at Divrigi

Ali Riza SARAL

Musical score for "The Swan" by Camille Saint-Saëns, featuring a full orchestra and vocal soloists. The score is in 4/4 time with a tempo of quarter note = 40. It includes parts for Piccolo, Flute, Oboe, Bb Clarinet, Bassoon, Bb Trumpet, Trombone, Tuba, 2 Horns in F, Timpani, Bass Drum 1, Bass Drum 2, Cymbal, Tam-tam, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in D major and consists of 16 measures. Dynamics include *mp*, *p*, and *pp*.

8 $\text{♩} = 44$ $\text{♩} = 72$

Picc. 

Fl. 

Ob. *mp*  *p*

B♭ Cl. *mp*  *p*

Bsn. *mp*  *p*

B♭ Tpt. *pp*  *p*

Tbn. *pp*  *pp*

Tba. *pp* 

2 F Hn. *pp*  *pp*

Timp. 

B. Dr.1 

B. Dr.2 

Cym. 

Tam-tam 

Vln. *pp*  *pp*


Vln. *pp*  *pp*


Vla. *pp*  *pp*


Vc. *pp*  *pp*


Cb. *pp*  *pp*


16 $\text{♩} = 80$ $\text{♩} = 96$


Picc. 


Fl. 

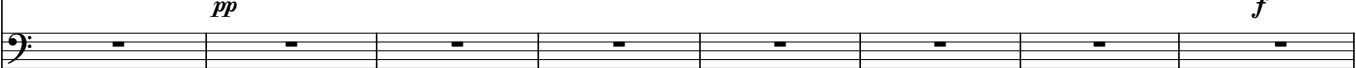
Ob. *p* 


B♭ Cl. *p* 

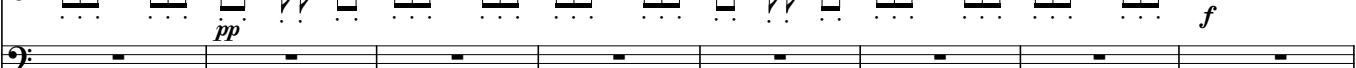
Bsn. *p* 

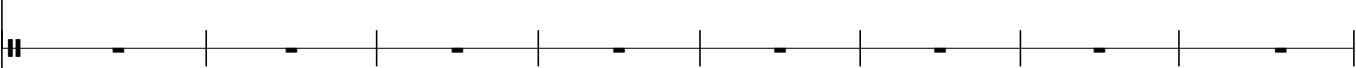
B♭ Tpt. *p* 


Tbn. *pp* 

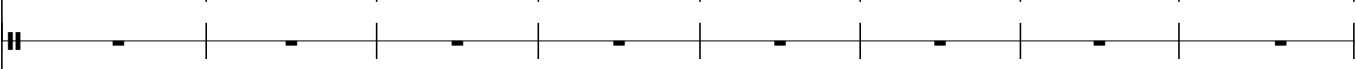
Tba. *pp* 

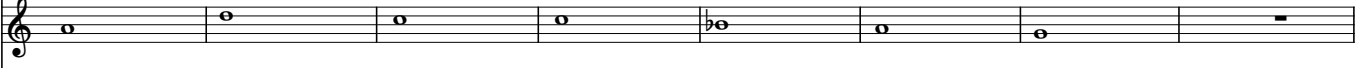
2 F Hn. *pp* 


Timp. *pp* 


B. Dr.1 


B. Dr.2 


Cym. 


Tam-tam 

Vln. *pp* 

Vln. *pp* 

Vla. *pp* 

Vc. *pp* 

Cb. *pp* 

30

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

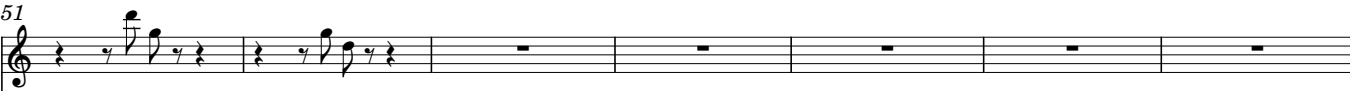
Cb.


Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

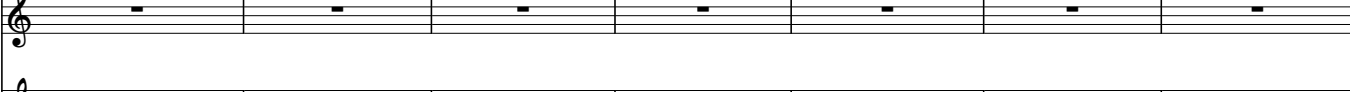
The score is for a large orchestra and percussion ensemble. The woodwinds (Picc., Fl., Ob., B♭ Cl., Bsn.) and brass (B♭ Tpt., Tbn., Tba., 2 F Hn., Timp.) sections are mostly silent, with rests throughout the piece. The percussion section (B. Dr.1, B. Dr.2, Cym., Tam-tam) also has rests. The strings (Vln., Vla., Vc., Cb.) and the solo woodwinds (Ob., B♭ Cl., Bsn.) play a melodic line starting in the first measure. The Vln. and Vla. parts are marked with a forte (f) dynamic. The Vc. and Cb. parts are marked with a forte (f) dynamic. The score is written in 4/4 time and features a key signature of one flat (B♭).


7


51


Picc. 


Fl. 

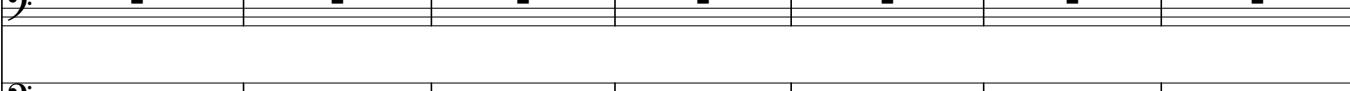
Ob. 

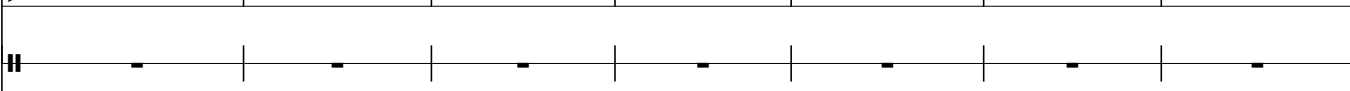
B♭ Cl. 

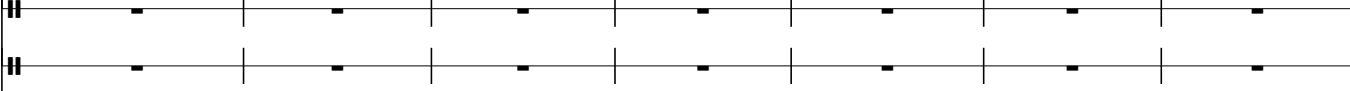
Bsn. 


B♭ Tpt. 


Tbn. 


Tba. 


2 F Hn. 


Timp. 


B. Dr.1 


B. Dr.2 


Cym. 

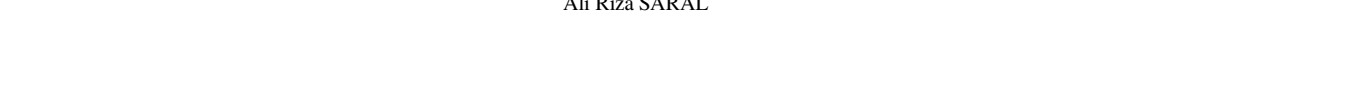
Tam-tam 

Vln. 

Vln. 

Vla. 

Vc. 

Cb. 

58

Picc. *fff*

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

mf

67

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

mp

mf

p

mp

mp

mp

mp

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

82

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf


mf

mf

mf

mp

Picc. 

Fl. 

Ob. 

Bb Cl. 

Bsn. 

Bb Tpt. 

Tbn. 

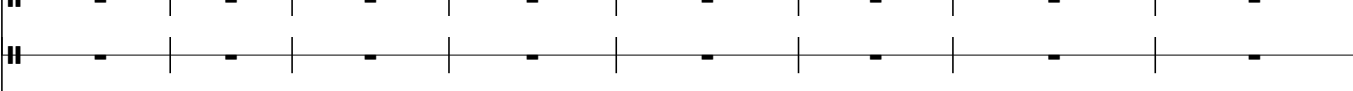
Tba. 

2 F Hn. 

Timp. 


B. Dr.1 

B. Dr.2 

Cym. 


Tam-tam 


Vln. 


Vln. 


Vla. 


Vc. 


Cb. 


Picc. 


 Fl. 

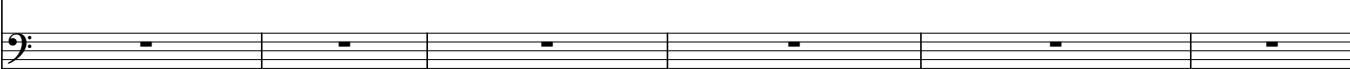
 Ob. 


 B♭ Cl. 


 Bsn. 

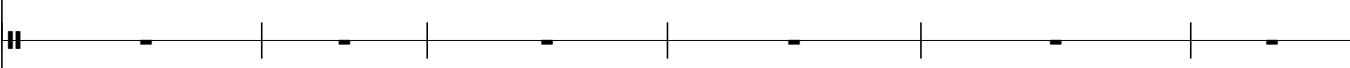
 B♭ Tpt. 

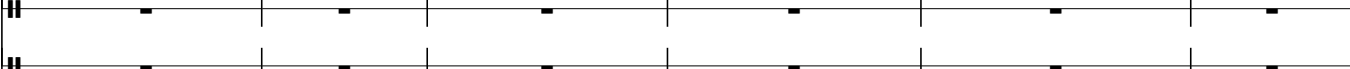
 Tbn. 

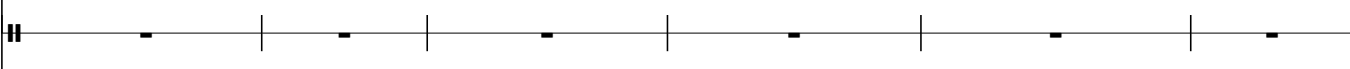
 Tba. 

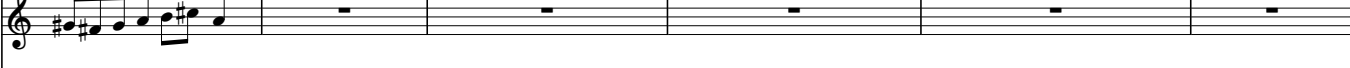
 2 F Hn. 


 Timp. 


 B. Dr.1 


 B. Dr.2 


 Cym. 


 Tam-tam 

 Vln. 

 Vln. 

 Vla. 

 Vc. 

 Cb. 

mf

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

B♭ Tpt. 

Tbn. 

Tba. 

2 F Hn. 

Timp. 

B. Dr.1 

B. Dr.2 

Cym. 

Tam-tam 

Vln. 

Vln. 

Vla. 

Vc. 

Cb. 

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

120

Picc. $\text{♩} = 92$ $\text{♩} = 88$ $\text{♩} = 84$

Fl.

Ob.

B♭ Cl.

Bsn. *mp*

B♭ Tpt. *mf* *f*

Tbn. *mf* *mf*

Tba. *mf*

2 F Hn. *mf*

Timp. *mf*

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

Ali Riza SARAL

155 $\text{♩} = 96$

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

f

f

f

f

f

f

f

f

Picc. Fl. Ob. B♭ Cl. Bsn. B♭ Tpt. Tbn. Tba. 2 F Hn. Timp. B. Dr.1 B. Dr.2 Cym. Tam-tam Vln. Vln. Vla. Vc. Cb.

Musical score for measures 163-168. The score includes parts for Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, B♭ Trumpet, Trombone, Tuba, 2 French Horns, Timpani, Bells (Dr. 1, Dr. 2), Cymbals, Tam-tam, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 3/4 time with a key signature of one flat. Measures 163-168 show a complex orchestral texture with various instruments playing melodic and rhythmic lines, often marked with 'f' (forte). The vocal soloists (Vc. and Cb.) enter in measure 165 with a melodic line.

Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

Picc.
 Fl.
 Ob.
 B♭ Cl.
 Bsn.
 B♭ Tpt.
 Tbn.
 Tba.
 2 F Hn.
 Timp.
 B. Dr.1
 B. Dr.2
 Cym.
 Tam-tam
 Vln.
 Vln.
 Vla.
 Vc.
 Cb.

The score for measures 174-177 shows various instruments playing. The Piccolo, Flute, Oboe, B-flat Clarinet, Bassoon, B-flat Trumpet, Trombone, Tuba, 2 French Horns, and Timpani all have notes in measures 174 and 175, with some marked *f* (forte). The Bass Drum 1 and 2, Cymbal, and Tam-tam are silent. The Violin, Viola, Violoncello, and Contrabass are also silent. The Viola has a melodic line starting in measure 176.

181 $\text{♩} = 52$

Picc. *fff*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *pp*

B♭ Tpt. *pp*

Tbn.

Tba.

2 F Hn. *pp*

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb.

189 $\text{♩} = 66$ $\text{♩} = 96$

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam


Vln.


Vln.


Vla.


Vc.


Cb.


Picc. 


 Fl. 

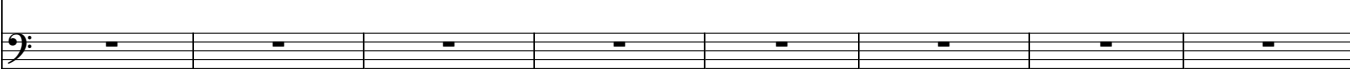
 Ob. 


 B♭ Cl. 


 Bsn. 

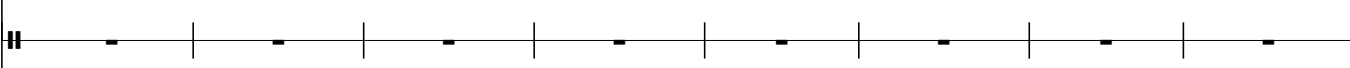
 B♭ Tpt. 

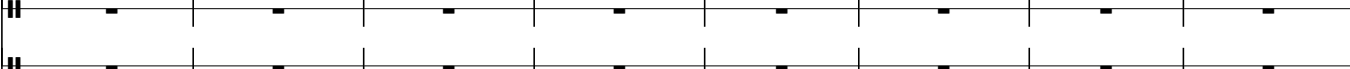
 Tbn. 

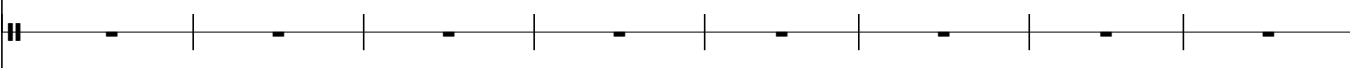
 Tba. 


 2 F Hn. 


 Timp. 


 B. Dr.1 


 B. Dr.2 

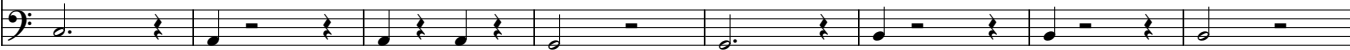
 Cym. 


 Tam-tam 

 Vln. 

 Vln. 

 Vla. 

 Vc. 

 Cb. 

205

$\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 100$

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

213 $\text{♩} = 104$ $\text{♩} = 108$ $\text{♩} = 108$ $\text{♩} = 108$

Picc. mf

Fl. mf

Ob. mf

B♭ Cl. f

Bsn. f

B♭ Tpt. f

Tbn. f

Tba. f

2 F Hn. f

Timp. fff ff

B. Dr.1 fff

B. Dr.2 fff

Cym. f

Tam-tam fff

Vln. fff

Vln. fff

Vla. fff

Vc. fff ff

Cb. fff ff

218 $\text{b} \text{e}$

Picc. e

Fl. b

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

mf

mf

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Tba.

2 F Hn.

Timp.

B. Dr.1

B. Dr.2

Cym.

Tam-tam

Vln.

Vln.

Vla.

Vc.

Cb.

The Temple at Divrigi

[illegible]

The Temple at Divrigi

Musical score for "The Rose Tree" in 4/4 time. The score consists of 15 staves, each containing a single melodic line. The tempo and dynamics are indicated by markings above the staves.

Staff 1: Tempo marking $\text{♩} = 40$. Dynamics: *mp*, *p*, *mp.*

Staff 2: Tempo marking $\text{♩} = 72$. Dynamics: *p*, *mp*.

Staff 3: Tempo marking $\text{♩} = 80$. Dynamics: *p*, *f*.

Staff 4: Tempo marking $\text{♩} = 96$. Dynamics: *f*.

Staff 5: Dynamics: *p*, *p*, *f*.

Staff 6: Dynamics: *f*, *mp*.

Staff 7: Dynamics: *mp*, *mf*.

Staff 8: Dynamics: *mf*.

Staff 9: Dynamics: *mp*.

Staff 10: Dynamics: *mp*.

Staff 11: Dynamics: *mp*.

Staff 12: Dynamics: *mp*.

Staff 13: Dynamics: *mf*.

Staff 14: Dynamics: *mf*.

Staff 15: Dynamics: *mf*.

The image displays a musical score for the song "The Rose Tree". It consists of three staves of music, each with a treble clef and a key signature of one flat (B-flat major or D minor). The first staff begins at measure 170 and ends at measure 185. It features a melody with various note values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *mp* (mezzo-piano). The second staff starts at measure 186 and ends at measure 215. It continues the melody with similar note values and rests. Dynamics include *mp*, *p* (piano), and *mf* (mezzo-forte). The third staff begins at measure 216 and ends at measure 230. It features a melody with various note values, including eighth and sixteenth notes, and rests. Dynamics include *mp* and *mf*. The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

The Temple at Divrigi

Musical score for "The Rose Tree" in 4/4 time. The score consists of a single melodic line with various dynamics and articulations. The tempo markings are: $\text{♩} = 40$, $\text{♩} = 44$, $\text{♩} = 72$, $\text{♩} = 80$, and $\text{♩} = 96$. The dynamics include *mp* (mezzo-piano), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score includes measures 11, 24, 35, 61, 90, 119, 126, 141, and 155. The key signature is one flat (B-flat). The score includes various articulations such as slurs, ties, and accents. The score includes various dynamics such as *mp*, *p*, *f*, *mf*, and *ff*. The score includes various tempo markings such as $\text{♩} = 40$, $\text{♩} = 44$, $\text{♩} = 72$, $\text{♩} = 80$, and $\text{♩} = 96$.

169

f *f* *f*

184

$\text{♩} = 52$

$\text{♩} = 66$

mp

p

193

$\text{♩} = 96$
16

$\text{♩} = 92$

$\text{♩} = 96$

$\text{♩} = 100$

$\text{♩} = 104$

2

$\text{♩} = 108$

12

mf

The Temple at Divrigi

Ali Riza SARAL

♩ = 40

mp *mp*

7

♩ = 44

mp

13

♩ = 72 ♩ = 80 ♩ = 96

p *p* *f*

26

f *f*

37

3 15 11

73

mp *p*

77

15 20 4

mf *mp*

♩ = 80

♩ = 84

♩ = 88

123

♩ = 92

mf

7 3

144

♩ = 96

8 3

165

f *f*

176 $\text{♩} = 52$

f **7** *mp* $\text{♩} = 104$ $\text{♩} = 100$

189 $\text{♩} = 66$ $\text{♩} = 96$ $\text{♩} = 96$ $\text{♩} = 92$ **16** **2**

mp

215 $\text{♩} = 108$ **12**

f

Bassoon

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$

8 *pp* $\text{♩} = 44$ *mp* $\text{♩} = 72$ $\text{♩} = 80$

19 *pp* $\text{♩} = 96$ *p* *p*

29 *f* *f* *f*

36 *f* *f* *f*

61 *mf* *mf* $\text{♩} = 80$ $\text{♩} = 84$ $\text{♩} = 88$ $\text{♩} = 92$

85 *mf* *mf* *f* *mf*

128 *f* *f* *f*

147 $\text{♩} = 96$

164 *f* *f* *f*

171

f

2

7

184

pp

mp

$\text{♩} = 52$

$\text{♩} = 66$

192

$\text{♩} = 96$
16

$\text{♩} = 92$

$\text{♩} = 96$

$\text{♩} = 100$

$\text{♩} = 104$
2

$\text{♩} = 108$
17

B \flat Trumpet

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$ 8 $\text{♩} = 44$ 4 $\text{♩} = 72$

$\text{♩} = 80$ *pp*

$\text{♩} = 96$ *f*

$\text{♩} = 80$ *mf* *f* *mf*

$\text{♩} = 84$ $\text{♩} = 88$ $\text{♩} = 92$ *mf* *mf* *mf*

$\text{♩} = 96$ *f* $\text{♩} = 108$ *f* $\text{♩} = 104$ $\text{♩} = 100$

$\text{♩} = 52$ 4 $\text{♩} = 66$ 3 $\text{♩} = 96$ 16 $\text{♩} = 92$ 2 *f*

14

Trombone

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$ 8 $\text{♩} = 44$ 4 $\text{♩} = 72$

pp

17 $\text{♩} = 80$

pp

22 $\text{♩} = 96$ 12

f f

42 17 10

mf mp

77 5 24

mf $\text{♩} = 80$ mf

$\text{♩} = 84$ $\text{♩} = 88$

114 5 2 92 2

mf mf

133 5 2 4 2 $\text{♩} = 96$

mf

157 12 9

f $\text{♩} = 108$ f

$\text{♩} = 104$ $\text{♩} = 100$

187 $\text{♩} = 52$ 4 $\text{♩} = 66$ 3 $\text{♩} = 96$ 16 $\text{♩} = 92$ 2 14

Tuba

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$ $\text{♩} = 44$ $\text{♩} = 72$ $\text{♩} = 80$ $\text{♩} = 96$
 8 4 4 6 17

17
mf

63
 19 35
mf
 $\text{♩} = 80$
 $\text{♩} = 84$
 $\text{♩} = 88$

124
 $\text{♩} = 92$ 2 3 3

145
 2 3 $\text{♩} = 96$ 26

187
 $\text{♩} = 52$ $\text{♩} = 66$ $\text{♩} = 96$ $\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 100$ $\text{♩} = 104$ $\text{♩} = 108$
 4 3 16 2 14

The Temple at Divrigi

Ali Riza SARAL

♩ = 40

4

♩ = 44

pp

13

♩ = 72

♩ = 80

pp

18

23

♩ = 96

12

f

43

28

p

♩ = 80

♩ = 84

♩ = 88

76

36

6

3

♩ = 92

p

mf

mf

mf

130

2

145

2

♩ = 96

mf

160

12

9

♩ = 52

f

pp

188

$\text{♩} = 66$ $\text{♩} = 96$ $\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 100$ $\text{♩} = 104$ $\text{♩} = 108$

3 16 2 16

Timpani

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$
8
 $\text{♩} = 44$
4
 $\text{♩} = 72$
4
 $\text{♩} = 80$
6
 $\text{♩} = 96$
17
 $\text{♩} = 84$
79
 $\text{♩} = 88$
 $\text{♩} = 92$

126 $\text{♩} = 80$
30 $\text{♩} = 96$
 26 $\text{♩} = 52$
4 $\text{♩} = 66$
3 $\text{♩} = 96$
16 $\text{♩} = 92$

211 $\text{♩} = 96$ $\text{♩} = 100$ $\text{♩} = 104$ $\text{♩} = 108$
fff ³ *ff*

216

220

224

Bass Drum1

The Temple at Divrigi

Ali Riza SARAL

Al-Raza Shamil

♩ = 40 ♩ = 44 ♩ = 72 ♩ = 80 ♩ = 96 ♩ = 84 ♩ = 88 ♩ = 92

126 ♩ = 80 ♩ = 96 ♩ = 52 ♩ = 66 ♩ = 96 ♩ = 92

211 ♩ = 96 ♩ = 100 ♩ = 104 ♩ = 108 ♩ = 9

fff

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$ $\text{♩} = 44$ $\text{♩} = 72$ $\text{♩} = 80$ $\text{♩} = 96$ $\text{♩} = 84$
 $\text{♩} = 88$ $\text{♩} = 92$ $\text{♩} = 104$
 $\text{♩} = 100$ $\text{♩} = 96$

$\text{♩} = 80$ $\text{♩} = 96$ $\text{♩} = 52$ $\text{♩} = 66$ $\text{♩} = 96$ $\text{♩} = 92$

$\text{♩} = 108$

f

Musical notation for Bass Drum 2, showing measures 126 to 215. The notation includes various time signatures (4/4, 5/8, 4/4, 5/8, 4/4, 26/4, 4/4, 3/4, 16/4, 2/4) and rests. The piece concludes with a final measure of 8.

Cymbal

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$ $\text{♩} = 44$ $\text{♩} = 72$ $\text{♩} = 80$ $\text{♩} = 96$ $\text{♩} = 84$
 $\text{♩} = 88$ $\text{♩} = 92$ $\text{♩} = 104$ $\text{♩} = 100$ $\text{♩} = 96$

$\text{♩} = 80$ $\text{♩} = 96$ $\text{♩} = 52$ $\text{♩} = 66$ $\text{♩} = 96$ $\text{♩} = 92$

$\text{♩} = 108$

f

223

8

Tam-tam

The Temple at Divrigi

Ali Riza SARAL

♩ = 40 ♩ = 44 ♩ = 72 ♩ = 80 ♩ = 96 ♩ = 84 ♩ = 88 ♩ = 92 ♩ = 104 ♩ = 100 ♩ = 96

126 ♩ = 80 ♩ = 96 ♩ = 52 ♩ = 66 ♩ = 96 ♩ = 92

215 ♩ = 108

fff

The Temple at Divrigi

♩ = 40
4

♩ = 44

♩ = 72

♩ = 80

pp

18

♩ = 96
5

pp

f

31

f

36

2

f

45

f

f

f

50

f

f

f

f

f

f

58

4

66

mf

mp

71

9

mp

10

96

mf

mp

101 *mf* $\text{♩} = 80$
 $\text{♩} = 84$
 $\text{♩} = 88$

110 $\text{♩} = 92$ 12 30 $\text{♩} = 96$

158 *f* 2 *f*

166 *f*

171 5 3 $\text{♩} = 52$ $\text{♩} = 66$
 $\text{♩} = 96$ Pizz. *pp*

194 *p*

200

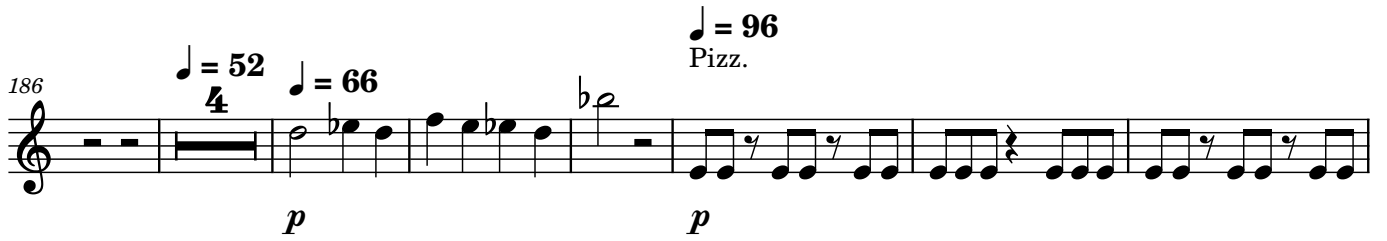
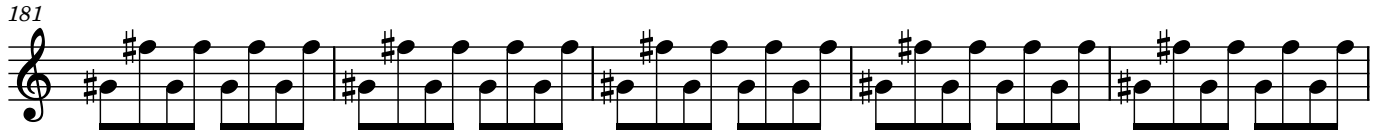
206 $\text{♩} = 92$ $\text{♩} = 96$

212 $\text{♩} = 100$ $\text{♩} = 104$ $\text{♩} = 108$ 3 3

217 3 13

The Temple at Divrigi

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano solo. The score is in 4/4 time and includes tempo markings (♩ = 40, 44, 72, 80, 96, 84, 88, 92, 96) and dynamic markings (p, pp, f, mp, mf). The piece is marked with a "2" indicating a second ending. The score is for a piano solo.



Viola

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$
 $\frac{12}{13} \frac{4}{4}$

$\text{♩} = 44$ $\text{♩} = 72$
 $\frac{4}{4}$

p
 $\text{♩} = 80$
 $\frac{12}{13}$

pp
 $\text{♩} = 96$
 $\frac{5}{5}$

pp f f
 f f f f f f

f f f f f f

f f f f f f

f f f f f

f f f

mp
 $\frac{12}{13}$

mp
 $\frac{12}{13}$

mp
 $\frac{12}{13}$

$\text{♩} = 92$
 $\frac{12}{13}$

$\text{♩} = 80$
 $\text{♩} = 84$
 $\text{♩} = 88$ 30 $\text{♩} = 96$

125

f *f* *f* *f* *f* *f*

162

f *f* *f* *f*

168

f *f* *f* 5

178

183

$\text{♩} = 52$ 4 $\text{♩} = 66$

$\text{♩} = 96$ Pizz. *pp*

192

p

198

203

2

210 $\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 100$ $\text{♩} = 104$ $\text{♩} = 108$

3

216

3 3 13

Violoncello

The Temple at Divrigi

Ali Riza SARAL

$\text{♩} = 40$
 $\frac{4}{4}$

$\text{♩} = 44$ $\text{♩} = 72$ $\text{♩} = 80$

pp pp pp

22 $\text{♩} = 96$
 $\frac{5}{4}$

33 f f

38 f f f f f f

44 f f f f f f

49 f f f f f f

54 f f f f f f

74 mp 27

105 p mf

109 $\text{♩} = 80$ $\text{♩} = 84$ $\text{♩} = 88$ $\text{♩} = 92$ $\text{♩} = 96$

12 30

f f

158

f *f* *f* *f* *f*

163

f *f*

168

f *f*

173

11

$\text{♩} = 52$
4

$\text{♩} = 66$

$\text{♩} = 96$
Pizz.

pp *p*

196

209

$\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 100$ $\text{♩} = 104$ $\text{♩} = 108$

fff

216

ff *mf*

220

10

The Temple at Divrigi

[illegible]

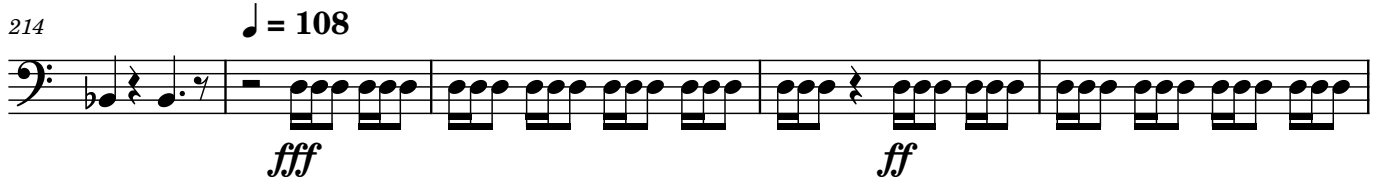
206

$\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 100$ $\text{♩} = 104$




214

$\text{♩} = 108$



fff *ff*

219



mf

10

PARTS

Parts are available on demand by e-mail.

Short Article

Every bullet fired returns back to the firing.
We all belong to the same whole.
We all belong to the unity of being.

If you fire at someone
You are firing at yourself in fact.
Every bullet fired belongs to the chaos.
Not the truth as it is called.

Every bullet fired in the darkness
Judicious or not, right or wrong
Hurts our unity of being.

It hurts our beliefs, dreams, ideas.

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,
MSc and BSC from Istanbul Technical University and MM from Illinois State University.
He was accepted to the Istanbul State Conservatoire Composition and Theory Department and
studied harmony, counterpoint and others with Erçivan SAYDAM,
composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstadt 1996.

He has written 30 works of music 5 hours 40 minutes long.

You can find his compositions at Petrucci Library: http://imslp.org/wiki/Category:Saral,_Ali_Riza

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.

He has specialized in LARGESYSTEMS and Java-J2EE.

His areas of interest include Systems Psychology, ANN and parsers.

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